DC #25

DIRECT CURRENTS

BOOKS SHIPPING IN FEBRUARY

IN THIS ISSUE:

ATLANTIS CHRONICLES
seven-issue maxi-series

BATMAN: DIGITAL JUSTICE
hardcover book

DRAGONLANCE™ SAGA GRAPHIC NOVEL #4
trade paperback

TEMPUS FUGITIVE
four-book mini-series

PLUS...
an interview with
Pepe Moreno

Cover Of The Month
WONDER WOMAN #41

BATMAN: DIGITAL JUSTICE BREAKS TECHNOLOGICAL BOUNDS

As the world enters the 1990s, so does Batman. The Caped Crusader is now depicted using the most sophisticated tool of modern technology—the computer. **BATMAN: DIGITAL JUSTICE** hardcover graphic novel tells the tale of Batman in a world run by computers. The story itself was created on a computer, using state-of-the-art computer graphics programs and technology.

The future looks to be a hard place in BATMAN: DIGITAL JUSTICE, as one of the last remaining human cops in Gotham City discovers that the computers that regulate their lives have turned against humanity. It appears no one is left who can help save mankind.

Except, perhaps, Gotham's late, great hero, Batman.

BATMAN: DIGITAL JUSTICE tells the story of one man's desperation—a desperation that leads him to recreate, electronically, the legendary guardian of Gotham City. He is the only hope left to defeat the Joker computer virus that threatens mankind.

BATMAN: DIGITAL JUSTICE is a 110-page hardcover graphic novel by famed European comics artist Pepe Moreno. Moreno produced the story entirely on a Macintosh computer, using the latest advances in 3-D imaging, high definition laser printing, life-like high resolution graphics, and state-of-the-art software. Moreno combines all these advances with a computer palette of more than 16,000,000 colors to create a unique story and rendering.

BATMAN: DIGITAL JUSTICE hardcover graphic novel is written by Moreno and Doug Murray, with computerized art and color by Moreno.

Justice is where you find it—even in the heart of a computer.

THE ATLANTIS CHRONICLES

Atlantis . . . 50,000 years ago, she was the jeweled crown of Earth's civilizations. But disaster can strike even the greatest of peoples . . . and therein lies the story of **THE ATLANTIS CHRONICLES**.

THE ATLANTIS CHRONICLES tells the tale of the members of Atlantis's ruling court and the intrigue and romance that led to an unexpected attack . . . and bringing the wrath of the gods down upon them. And that's just where the story begins . . . . A generational saga from Arion to Aquaman, Atlantis stands revealed for the first time.

THE ATLANTIS CHRONICLES is a seven-issue limited series in the Deluxe Format, written by Peter David, with art by Esteban Maroto.

So begins THE ATLANTIS CHRONICLES, a look at the life and times of the people of Atlantis. Their *last* times.

FROM • THE EDITOR

Dear Peggy May,

Hello! I wanted to tell you that DIRECT CURRENTS is a terrific publication. I'm also writing to make a suggestion of sorts. You see, I work part-time at a comic book shop (Infinity Comics in Montreal). One day I was compelled, for a lack of knowing, to answer a certain ten-year-old with a question with, "Sorry, don't know." Another customer in the store at the time overheard the conversation, or lack thereof, and remarked jokingly, "Why don't you ask the Answer Man?"

Why don't you include a "Question and Answer" column in DIRECT CURRENTS? It would be a terrific way of receiving fan response and participation for DIRECT CURRENTS; the readers would love it. I'd love it. Everyone at Infinity Comics would love it. What do you think?

Joseph Torres
1064 Le Gardeur
Dorval, PQ. CANADA H9S 5N6

Dear Joseph:

Thanks for all the compliments.

As for the Answer Man, I made a trip down to the offices of DC Comics' Production Director, the former DC Comics Answer Man. During my visit, Bob Rozakis told me:

The Answer Man appeared on the Daily Planet text page in DC Comics titles from 1977 through 1981. "We'd been receiving a lot of letters with questions, and we decided to include some of those questions—and answers—on the page we had previously devoted solely to promotion.

Bob Rozakis had been proofreading, so he "had all the answers." He handled The Answer Man page pretty much on his own. He'd been a comics fan for 20 years, so what he didn't know from his proofreading he knew from his years as a regular reader.

In 1981, Bob Rozakis became Production Manager at DC Comics, so he had to give up being The Answer Man. "We'd been phasing out the Daily Planet page by that time, anyway."

I asked Bob whether he'd like to return to being The Answer Man in the pages of DIRECT CURRENTS. "No, thanks. It was fun at the time. They all knew me at conventions, and that was great. My wife had made a T-shirt for me with the page logo: It's a Bird . . . It's a Plane . . . It's the Answer Man. I still remember this one time at the Farmer's Market when some kid came up to me, looked awestruck, and said 'You're the Answer Man,' pointed, and ran away.

"Besides, I can't remember all that's happened in the last nine years. There's much more going on than there ever used to be—and I haven't kept track."

So the days of The Answer Man are over. (I think that, secretly, Bob prefers his new title: The Meanest Man in Comics. I guess that title goes with the territory of being Production Director.)

So thanks for the suggestion, Joseph. As a substitute for The Answer Man, I recommend that people make use of the "Information, Please" column that appears in the *Comics Buyer's Guide*. Co-editor Don Thompson assures me that they'll be happy to run letters and answers in this regular column. *CBG* is at 700 East State Street, Iola, WI 54990.

See ya,

Peggy

Paul Kupperberg, Writer
Peggy May, Editor

DIRECT CURRENTS No. 25 January 1990. Published by DC Comics Inc., 666 Fifth Avenue, New York, NY 10103. Copyright © 1990 by DC Comics Inc. All Rights Reserved. The stories, characters, and incidents mentioned in this magazine are entirely fictional. Except as otherwise noted, all titles, characters and related indicia are Trademarks of DC Comics Inc. No actual persons, living or dead, are intended or should be inferred. ADVANCED DUNGEONS & DRAGONS, DRAGONLANCE, and FORGOTTEN REALMS are trademarks owned by and licensed from TSR Inc. © 1990 TSR, Inc. All Rights Reserved. DOC SAVAGE and THE SHADOW Copyright © 1990 by The Condé Nast Publications, Inc. All Rights Reserved. All characters and the distinctive likenesses of THE SHADOW and DOC SAVAGE are Trademarks of The Condé Nast Publications, Inc. LOONEY TUNES MAGAZINE Copyright © 1990 Warner Bros. Inc. All Rights Reserved. Used under license. The LOONEY TUNES characters and all related slogans and indicia are trademarks of Warner Bros. Inc. THE PHANTOM Copyright © 1990 King Features Syndicate, Inc. All Rights Reserved. Published under license by DC Comics Inc. STAR TREK and STAR TREK: THE NEXT GENERATION elements Copyright © 1990 Paramount Pictures Corporation. All Rights Reserved. TEMPUS FUGITIVE Copyright © 1989 Ken Steacy. All Rights Reserved.

Printed in Canada

BACK TO THE PAST IN *TEMPUS FUGITIVE*

Sometime in the future, society's problems have been eradicated . . . but at the expense of mankind's individuality.

That's the background against which we meet the **TEMPUS FUGITIVE**, an idealistic freedom fighter named Ray 27 who attempts to change his world by changing the past that created it. As Ray 27 jumps through time in his own specially designed craft, he encounters the situations that made his day what it is. But, pursued by relentless government pilots, he may never get the opportunity to influence these past events and right the wrongs of his present.

TEMPUS FUGITIVE is a four book mini-series in the Prestige Format, written, illustrated, and with airbrushed color by Ken Steacy. The painted cover is by Steacy.

The future isn't what it could be . . . but the TEMPUS FUGITIVE is going to change that. If he lives long enough.

THE DRAGONLANCE™ SAGA CONTINUES

The popular series of TSR Dragonlance™ Graphic Novels continues, now published by DC Comics.

Based on Book Two of the Second Volume of the *Dragonlance Chronicles* trilogy, **DRAGONLANCE™ SAGA GRAPHIC NOVEL #4** tells the story of the seven companions who secured the Dragon Orb in a battle at Ice Wall Castle, and Sturm Brightblade, a neophyte Knight of Solamnia who acquires the dragonlance of the legendary knight Huma, whose body the company finds encased in a glacier. But despite their successes and discoveries, the Draconian Uprising still rages on about them.

DRAGONLANCE™ SAGA GRAPHIC NOVEL #4 is adapted by writer Roy Thomas, with art by Tony DeZuniga, with color art by Sam Parsons. The painted cover of this 80-page graphic novel is by Dave DeVries.

The Saga of the Dragonlance continues in a land and time where the adventure never ends.

BOOKS SHIPPING IN FEBRUARY

☐ **ACTION COMICS #651**
Maxima is back . . . and while Superman may have slipped through her fingers the last time, she's not about to let him get away again. Written by Roger Stern, pencilled by George Pérez and Kerry Gammill, and inked by Brett Breeding. Cover by Pérez. $.75

☐ **ADAM STRANGE #2**
(of a 3-book mini-series)
The legend of Adam Strange begins to crumble in light of the newfound reality that's swept his adopted homeworld of Rann. Now Adam is an outlaw, wanted for murder . . . and utterly alone in his plight. That is, until Eve shows up . . . Written by Richard Bruning, with art by Andy Kubert, and color by Adam Kubert. Painted cover by Andy Kubert and Adam Kubert. *(Prestige Format)* $3.95

☐ **ADVANCED DUNGEONS & DRAGONS™ #16**
It's Vajra's last chance as she takes her showdown to the astral plane to determine the fate of her friends . . . and her own freedom. Written by Dan Mishkin, with art and cover by Jan Duursema. *(New Format)* $1.50

☐ **ADVENTURES OF SUPERMAN #465**
Continued from SUPERMAN #42: Clark Kent's having the worst day of his life as his world collapses around him: he's fired from his job, evicted from his apartment, and Pa Kent is angry about the way his son's been acting. And to top things off, Death-Rite attacks. Continues in ACTION COMICS #652. Written and pencilled by Dan Jurgens and inked by Art Thibert. Cover by Jurgens and Brett Breeding. $.75

☐ **ANIMAL MAN #22**
With Rip Hunter's help, Animal Man travels back into the past in order to alter his own future. Written by Grant Morrison, with art by Paris Cullins and Doug Hazlewood. Cover by Brian Bolland. *(New Format)* $1.50

☐ **THE ATLANTIS CHRONICLES #1**
(of a 7-issue maxi-series)
Half a million years ago, Atlantis was the greatest civilization that ever existed. Now, meet the members of the court and learn of the intrigues and romances that will bring the wrath of the Gods down upon this once mighty civilization. Written by Peter David, with art and cover by Esteban Maroto. *(Deluxe Format)* $2.95

☐ **BATMAN #446**
Batman hunts the KGBDemon through the streets of Moscow . . . but can even he find his prey before the KGBDemon murders the men who can prevent a nuclear war? Written by Marv Wolfman, with art by Jim Aparo and Mike DeCarlo. $1.00

☐ **BATMAN: DIGITAL JUSTICE Hardcover Graphic Novel**
The future is here . . . and in it, one of the last remaining human cops in the Gotham City of the future suspects that their computerized world has turned against their human masters. To save mankind, he creates in computer form the legendary guardian of Gotham City, Batman, to destroy the deadly Joker virus. BATMAN: DIGITAL JUSTICE features state-of-the-art computer artwork by Pepe Moreno, who co-wrote the story with Doug Murray. $24.95

☐ **BATMAN PORTFOLIO by George Pérez**
Batman in all his glory: featuring the artwork of George Pérez, the portfolio presents twelve black-and-white plates (each approximately 10½" × 14") of the Darknight Detective in a three-color folder. Nine of the plates reprint Pérez's covers from BATMAN #436-442 and THE NEW TITANS #60-61, with the remaining plates featuring three all-new companion illustrations. $18.00

BATMAN PORTFOLIO

☐ **BLACKHAWK #13**
The Blackhawks take to the skies—and maybe their deaths—as experimental pilots for some high-flying machines. Written by Doug Moench, with art and cover by Rick Burchett. *(Suggested for Mature Readers. New Format.)* $1.75

☐ **CAPTAIN ATOM #39**
With Captain Atom's cooperation, Megala has one last chance to cure his terminal illness. The only catch is that Atom wants no part of the professor's scheme. Written by Cary Bates and Greg Weisman, with art by Rafael Kayanan and Romeo Tanghal. Cover by Pat Broderick. $1.00

☐ **CHECKMATE! #27**
Harry Stein breaks every rule in the book to rescue his kidnapped children from the clutches of Cypher International . . . but the price for his actions ends in tragedy. Written by Paul Kupperberg, with art by Tom Grindberg and Al Vey. Cover by Tom Grindberg. *(New Format)* $1.50

☐ **DETECTIVE COMICS #612**
A feline killer is leaving a bloody trail across Gotham City and The Batman figures it must be either Catwoman, his old foe Catman . . . or perhaps it's a man-eating tiger loose in the city. Whatever the answer, The Batman must find out before more people die. Written by Alan Grant, with art by Norm Breyfogle and Steve Mitchell. $1.00

☐ **DOC SAVAGE #19**
It's back to the 1930s with Doc Savage and his original crew as the heroes attempt to stop the "Air Lord" from destroying Germany's greatest zeppelin—the Hindenberg—and igniting a world war. Written by Mike W. Barr, with art by Rod Whigham and Steve Montano. Cover by Andy Kubert. *(Deluxe Format)* $2.00

☐ **DR. FATE #15**
Dr. Fate and the Justice League have been defeated by Wotan. That doesn't leave very many chances left to stop his evil from overrunning the world. Written by J.M. DeMatteis, with art and cover by Shawn McManus. *(New Format)* $1.50

☐ **THE DOOM PATROL #31**
The pale police and the Book of the Fifth Window . . . both will bring mystery and misery to the Doom Patrol. Written by Grant Morrison, with art by Richard Case and John Nyberg. Painted cover by Simon Bisley. *(New Format)* $1.50

☐ **DRAGONLANCE™ #18**
Part 2 of the 4-part "A Winter's Knight": Riva isn't as young as she used to be and it's a struggle for her to recover from battle and the loss of her dragon. To fight her fever, she tells the story of Wistan Dawnbringer's flowering as a Knight of Solamnia in ancient times. Written by Dan Mishkin, with art by Ron Randall and Randy Elliott. Cover by Randall. *(New Format)* $1.50

☐ **DRAGONLANCE™ SAGA Graphic Novel #4**
Based on Book Two of the Second Volume of the *Dragonlance Chronicles* trilogy, the seven companions secure the Dragon Orb through a battle at the Ice Wall Castle, while the neophyte Knight of Solamnia Sturm Brightblade acquires the dragonlance of the legendary knight Huma. Written by Roy Thomas, with art by Tony DeZuniga, and color art by Sam Parsons. Painted cover by Dave DeVries. $9.95

☐ **EL DIABLO #8**
El Diablo and his teenage aides, Los

BOOKS SHIPPING IN FEBRUARY

Diablos, try to break up a local car-theft ring only to wind up caught between the insane rage of a crime kingpin and his lovestruck daughter. Written by Gerard Jones, with art and cover by Mike Parobeck and John Nyberg. *(New Format)* $1.75

☐ **FIRESTORM #96**
Firestorm accidentally summons an ancient African god and finds himself in the very home of the gods, trying to discover what is threatening them while the search for the champion of mankind begins. Written by John Ostrander, with art and cover by Tom Mandrake. $1.00

☐ **FLASH #37**
Flash is getting deeper into the channeling cult even as Linda Park tries to expose them . . . and Tina and Jerry McGee begin an experiment that may lead to the return of Wally's greatest foe. Written by William Messner-Loebs, with art and cover by Greg LaRocque and Larry Mahlstedt. $1.00

☐ **FORGOTTEN REALMS™ #9**
Part 1 of the 4-part "The Morning After": Captain Omen and the crew are in dire need of down time after successfully averting a Dragon Swarm from sweeping over the Realms . . . when the ship is attacked by a giant squid. Written by Jeff Grubb, with art and cover by R.A. Morales and Dave Simons. *(New Format)* $1.50

☐ **GREEN ARROW #30**
Green Arrow comes face to face with the captain of the oil tanker . . . and decides to take the matter of retribution into his own hands. Written by Mike Grell, with art by Dan Jurgens and Dick Giordano. The cover is by Jurgens and Giordano. *(Suggested for Mature Readers. New Format.)* $1.25

☐ **GREEN LANTERN: EMERALD DAWN #5**
(of a 6-issue mini-series)
The Indestructible Legion finds the resting place of the Guardians as their battle with Green Lantern intensifies . . . and Hal Jordan is forced to face the truth about the legacy of the GL Corps. Written by Keith Giffen and Gerard Jones, with art by Mark Bright and Romeo Tanghal. Cover by Bright and Klaus Janson. $1.00

☐ **HAWK & DOVE #11**
Hawk & Dove, along with the New Titans, tackle the menace of M.A.C. the Robot, Andromeda, and Gauntlet, in a battle that takes them to the island where they'll find the mastermind behind Georgetown's recent robot crimes. Written by Barbara and Karl Kesel, with art by Greg Guler and Scott Hanna. Cover by Guler and Karl Kesel. $1.00

☐ **HELLBLAZER #28**
After months of indecision, Constantine goes after the menace of the Family Man, just as the Family Man comes looking for him. Written by Jamie Delano, with art by Ron Tiner and Kevin Walker. Painted cover by Kent Williams. *(Suggested for Mature Readers. New Format.)* $1.50

☐ **THE HUNTRESS #13**
An old emotional wound is reopened as Helena confronts a startling revelation. Written by Joey Cavalieri, with art and cover by Joe Staton and Bob Smith. *(Suggested for Mature Readers)* $1.00

☐ **JUSTICE LEAGUE AMERICA #37**
The JLA's getting a lot of press and none of it's good—especially the exposé that causes a member to quit. Continued in JUSTICE LEAGUE EUROPE #13. Written by Keith Giffen and J.M. DeMatteis, with art and cover by Adam Hughes and Art Nichols. $1.00

☐ **JUSTICE LEAGUE AMERICA ANNUAL #4**
Introducing . . . Justice League Antarctica, with members Major Disaster, Big Sir, Clock King, Multi-Man, and Cluemaster . . . all former members of the Injustice League. Who else could lead this gang of ex-villains but . . . G'nort? Also starring the Scarlet Skier. Written by Keith Giffen and J.M. DeMatteis, with art by Mike McKone and Bob Smith. $2.00

☐ **JUSTICE LEAGUE EUROPE #12**
Metamorpho meets the Metal Men . . . and they all wind up fighting it out for Metamorpho's son. Written by Keith Giffen and William Messner-Loebs, with art and cover by Bart Sears. $1.00

☐ **L.E.G.I.O.N. '90 #14**
Lobo's defected, leaving the L.E.G.I.O.N.naires in the lurch when they get a new case in the form of a distress call from the planet Rann. Written by Alan Grant, with art by Barry Kitson and Mark McKenna. Cover by Kevin Maguire and Al Gordon. *(New Format)* $1.50

☐ **LEGENDS OF THE DARK KNIGHT #5**
Part 5 of the 5-Part "Shaman": Alfred's life is at stake as The Batman battles an entire maniacal cult that represents the god Chubala. But god or no god, the Dark Knight is going to find the murderer he seeks. Written by Dennis O'Neil, with art by Ed Hannigan and John Beatty. Cover by George Pratt, from pencils by Hannigan. *(Deluxe Format)* $1.50

☐ **THE LEGION OF SUPER-HEROES #6**
More new Legionnaires are introduced . . . and they may be needed to replace the regrouped Legion of Super-Heroes as they face their first and possibly last test at the hands of an old foe, Mordru the Merciless. Written by Keith Giffen, Tom Bierbaum, Mary Bierbaum, and Al Gordon, with art and cover by Giffen and Gordon. *(Deluxe Format)* $1.75

☐ **LOONEY TUNES Magazine #2**
What's up, Doc? Only the 50th Anniversary of Bugs Bunny, and he's here with the rest of the Warner Bros. Looney Tunes characters in this fun-filled mix of articles, puzzles, jokes, and other special features, including a four-page comics story, a mini-poster, and a two-page illustrated prose story. $1.95

☐ **MANHUNTER #24**
The saga of the Manhunter comes to its stunning conclusion in this final issue as Mark Shaw comes to grips with his past and decides his future . . . all for the love of family and friends. Written by Kim Yale, with art by Grant Miehm and John Statema. Cover by Miehm and Dick Giordano. $1.00

MANHUNTER #24

☐ **MISTER MIRACLE #14**
Mister Miracle's 1990 Universal Tour was doing just fine . . . until he ran afoul of Manga Khan. Now they both have a problem . . . and his name is Lobo. Written by Doug Moench, with art and cover by Joe Phillips and Bruce Patterson. $1.00

☐ **NEW GODS #14**
He's everybody's worst nightmare come to life. He's Reflektorr, and he's come to Earth for Lightray and Eve Donner. Written by Mark Evanier, with art by Paris Cullins and Denis Rodier. Cover art by Cullins and Will Blyberg. *(New Format)* $1.50

☐ **THE NEW TITANS #65**
The spotlight is on Tim Drake, the new Robin, as he learns what it means to be partner to The Batman . . . and who better to teach him than the original Boy Wonder, Dick Grayson? Written by Marv Wolfman with art by Tom Grummett and Al Vey. Cover by Grummett and George Pérez. *(Deluxe Format)* $1.75

BOOKS SHIPPING IN FEBRUARY

THE PHANTOM #13
Diana Palmer's waiting at the altar . . . but before her bridegroom, The Phantom, can join her, he's got to clear himself of a murder charge. Written by Mark Verheiden, with art and cover by Luke McDonnell. Final issue. *(New Format)* $1.50

THE QUESTION #35
Priorities are decided and Myra, Vic, and Hub City must come to terms with the future . . . while someone is masquerading as The Question. Guest-starring Richard Dragon. Written by Dennis O'Neil, with art by Denys Cowan and Malcolm Jones III. Cover by Cowan. *(Suggested for Mature Readers. New Format.)* $1.50

THE RING #4
(of a 4-book mini-series)
Siegfried and Brunnhilde pledge their love, but treachery involving the Nibelung Gold may destroy not only their love, but topple the gods themselves. Written by Roy Thomas, with art and cover by Gil Kane. Color by Jim Woodring. *(Suggested for Mature Readers. Prestige Format.)* $4.95

THE SANDMAN #15
The secret of the Dream Vortex is revealed as Sandman delves into the dreams of the people trapped in the Doll's House. Written by Neil Gaiman, with art by Mike Dringenberg and Malcolm Jones III. Painted cover by Dave McKean. *(Suggested for Mature Readers. New Format.)* $1.50

SECRET ORIGINS #48
Whatever happened to Ambush Bug? Find out in the *last ever* Ambush Bug tale, as told by Keith Giffen and Robert Loren Fleming. Also, learn the secrets of Rex, the Wonder Dog, by Gerard Jones, Paris Cullins, and Gary Martin. And, last but not least, the story of Stanley and his Monster, by Phil Foglio and Kez Wilson . . . all sandwiched between a special framing sequence by Ty Templeton. Cover by Kevin Maguire. $1.75

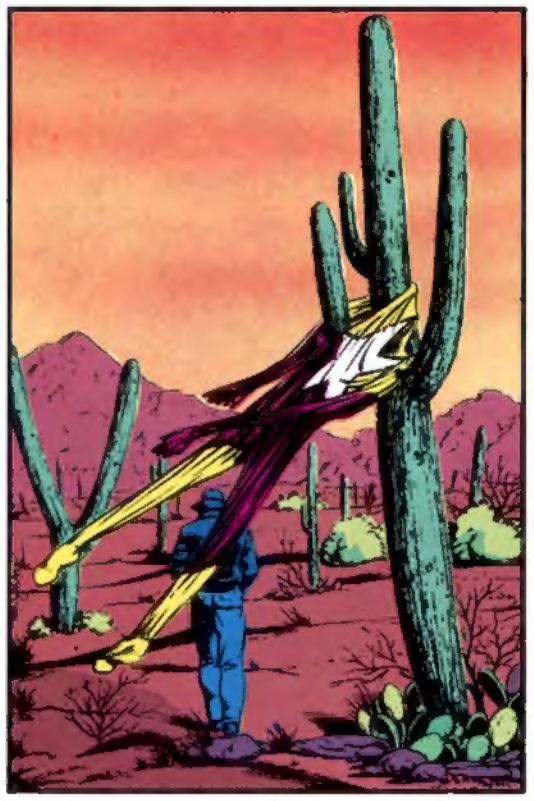
SGT. ROCK Special #7
Presenting three more classic tales of combat: Sgt. Rock and Easy Company in "Ice Cream Soldier" (from OUR ARMY AT WAR #85, August, 1959), by Robert Kanigher and Joe Kubert; The Losers in "Big Max" (from OUR FIGHTING FORCES #153, March, 1975), by Jack Kirby and Mike Royer; and Tomahawk in "Aim Your Cannons at Me " (from TOMAHAWK #121, April 1969), by Howard Liss and Frank Thorne. $2.00

THE SHADOW STRIKES! #7
When a brilliant young theatrical genius begins a radio show based on the exploits of The Shadow, the real McCoy vows to cancel the program . . . until a gang of criminals strikes at the radio station, forcing The Shadow and his radio counterpart to team up to stop them. Written by Gerard Jones, with art by Rick Magyar. Cover by Eduardo Barreto. *(Deluxe Format)* $1.75

STAR TREK® #7
Kirk finds a radical solution to the growing tensions between the Federation, the Nasgul, and the Klingons . . . surrender. Plus, the menace of the galaxy's most dangerous bounty hunter—Sweeney. Written by Peter David, with art by James W. Fry and Arne Starr. Cover by Jerome Moore. *(New Format)* $1.50

STAR TREK:® THE NEXT GENERATION #7
Pirates attack the Enterprise, seeking to grab Data to use his android body as a host for their dying android leader's mind. Written by Michael Jan Friedman, with art by Gordon Purcell and Pablo Marcos. Cover by Jerome Moore. *(New Format)* $1.50

STARMAN #21
Beset by personal and professional problems, Will abandons his Starman costume and identity and strikes off for the desert to start a new life. Written by Roger Stern, with art by Tom Lyle and Scott Hanna. Cover by Lyle. $1.00



STARMAN #21

SUICIDE SQUAD #39
Amanda Waller is forced to resign as head of the Squad by Sarge Steel and other federal agents . . . but as her final act, she unleashes the Squad in a terrible, and fatal, act of retribution against the drug cartel responsible for her humiliation. Written by John Ostrander, with art by Luke McDonnell and Geof Isherwood. $1.00

SUPERBOY #3
Superboy meets a mysterious ancient being wrapped in a struggle for the legendary secret of eternal youth. Written by Dan Jurgens, with art by Jim Mooney and Ty Templeton. Cover by Kevin Maguire and Templeton. $1.00

SUPERMAN #42
Superman's Kryptonian nature usurps his humanity . . . and now operates as Kal-El in a new Kryptonian costume. It seems the Eradicator's ultimate plan is reaching fruition . . . until Draaga arrives on Earth to exact his revenge against Superman. Continues in ADVENTURES OF SUPERMAN #465. Written and pencilled by Jerry Ordway, with inks by Dennis Janke. Cover by Ordway. $.75

SUPERMAN #42

SWAMP THING #94
An axe-murdering jazz fanatic utilizes the realm of the supernatural to terrorize the Louisiana bayou. Written by Doug Wheeler, with guest art by Kelley Jones. Painted cover by John Totleben. *(Suggested for Mature Readers. New Format.)* $1.50

TEMPUS FUGITIVE #1
(of a 4-book mini-series)
In a future where society's problems have been wiped out at the expense of individuality, an idealistic freedom fighter named Ray 27 attempts to change his world by changing the past. Art, story, coloring, and painted cover by Ken Steacy. *(Prestige Format)* $4.95

TIME MASTERS #3
(of an 8-issue maxi-series)
To thwart the crosstime conspiracy, Rip Hunter sends one of his agents to Mexico, 1874, on a mission to stop a dictator. Written by Bob Wayne and Lewis Shiner, with art by Art Thibert and Jose Marzan Jr. Cover by Thibert. *(New Format)* $1.75

WONDER WOMAN #41
Through a series of letters, Julia checks in with Vanessa, who's encountering problems in her job as a camp counselor, while Diana is being stalked by a mysterious figure. Written by George Pérez and Mindy Newell, with art by Chris Marrinan and Mike Machlan. Cover by Marrinan and Pérez. $1.00

people at WORK

PEPE MORENO

Comic books have almost always been created the old-fashioned way: with pencil, paper, ink, and colored paint. But in recent years a very small handful of creators have begun to experiment with techniques outside the traditional ways and, thanks to the advent of the personal computer, they've taken the old-fashioned and moved it well into the future.

One of the creators in the forefront of this innovative wave is Pepe Moreno, co-writer and artist of this month's **BATMAN: DIGITAL JUSTICE Hardcover Graphic Novel.**

Pepe tells us that he was born in 1954 in Valencia, Spain. "Ever since I can remember, I was a fan of graphic arts," Pepe says.

"I started to practice drawing on my own. I never went to school for it. Basically, comic books were an accessible medium to me at that time, a lot more accessible than movies, moneywise, and later on, as far as my exercising my own views goes, it was a lot easier to do comic books than produce a movie. But the interest has always been somewhat in that vein, of entertaining and telling a story. I had an ability that showed up early in school. When I realized I did it better than the rest of the kids, that was the fuel that pushed me, even without a formal art education.

"I turned professional when I was 15. I sold some pages to a local magazine called SOS. Later on I went to technical school to study electrical engineering because my father felt there was a future in it for me.

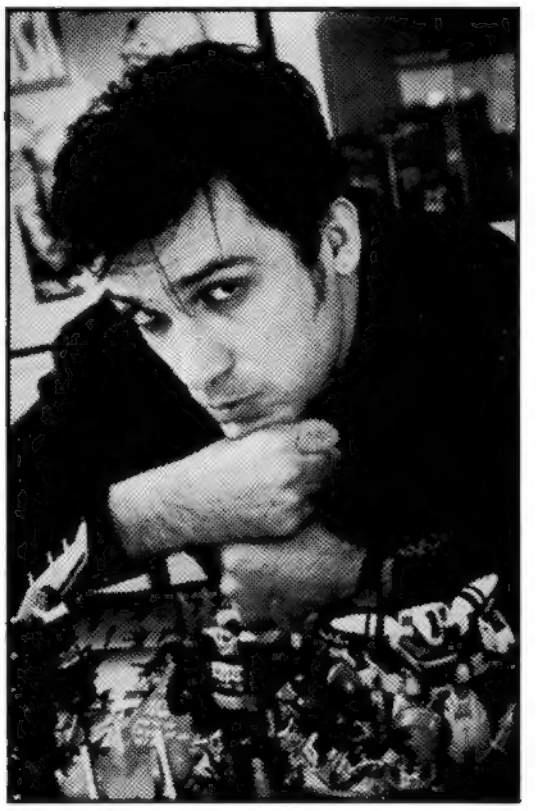
"But art was always my major drive. So I finished school, what would be the equivalent of high school here, and while I was going to engineering school, I found a job in an advertising agency.

"After two years there, and with my impending draft into the army, I quit that job. But working in advertising got me exposed to a lot of technical processes: photostating, airbrush, and a lot of paste-up. The six months prior to the army I did publish work in some horror magazines. Then the army came along and everything stopped right there. I was sent to South Africa, real far from where I was born."

After several years in the army, during which he won several local and unit art contests and served in a cartography unit, Pepe returned to the 'real' world. "After the army, I had my life in front of me and I was going to do what I needed to get what I wanted. I didn't know what that was at the time, but I knew I wanted to go somewhere."

A few more years followed, with Pepe working as a DJ in a club while he continued working in the Spanish comics industry, and then he decided it was time for a change of scenery. His next stop was the United States.

"I came here at the invitation of some hospitable Americans I met when they were visiting Spain. That was my excuse. I didn't really plan to stay, but I didn't really plan to go back, either. One thing led to another and I ended up in New York, not speaking a word of English.



"My first day here, I went to a library and looked at the magazines that were there, and I started calling to set up appointments, with somebody helping me make the calls, of course. On the second day I figured I'm going to go for the major publishers."

Both DC Comics and Warren Publishing offered Pepe work, and he decided to accept the Warren offer because it gave him the freedom to do the non-traditional kind of comic books he wanted to do as well as the opportunity to travel. "That's what I really wanted to do. So I started publishing in Creepy, Eerie, and Vampirella.

"I traveled the country as a tourist and curiosity seeker and in six months I found myself understanding English. I ended up in the San Francisco Bay area and said, 'Oh, boy, this is where I want to be.' So I found myself in a brand-new culture in a new life after six or seven months of cultural alienation."

While living in San Francisco, Pepe was exposed to a whole new world of experiences, from his professional work for Warren and then Epic Magazine at Marvel and Heavy Metal. After five years in the Bay area, during which he was involved in the punk movement, played in a band, and worked on political posters, magazines, and record album covers, Pepe found the San Francisco scene losing steam. "After the punk movement died out, there wasn't enough energy there for me anymore. So I packed up my belongings in my 1967 red Cadillac, and I landed in Brooklyn."

Pepe remembers being intrigued by the possibilities of computer graphics several years before personal computers became common equipment in households. "I had started seeing computer graphics on television and I thought, 'Gee, this stuff looks so cool. So clean, so crisp and hi-tech,' and it was something I wanted to do. I'd done Xerox art in San Francisco, which was the prelude to computers because the people at Xerox were actually the ones who invented the personal computer.

"I've always been an impatient guy. I tried to get Archie Goodwin (then at Marvel's Epic line) to get a computer system for the artists to experiment with, but nothing ever happened. So, basically, the frustration and limitations with other people's means and ways of doing things ended up making me contemplate purchasing my own computer, which came to be realized when the Amiga came out on the market.

"While it's never been a professional machine, the Amiga was the best emulator there was. It allowed you to get a peek at what the metaphor of the computer was, what video is, what paint programs were, and so forth. Mike Saenz (the creator of the first computerized comic book, *Shatter*) came to me and tried to interest me in the Macintosh but, unlike the Amiga, the Mac didn't have color capabilities then. I was pretty keen on color."

The Amiga served as an entry into computer graphics that Pepe felt could translate into comics. "The experience that I had with the Amiga helped make DIGITAL JUSTICE what it is. My approach was always to use paint programs. Previously, comics done on computers were regular line drawings that were then colored in by traditional means. I never saw it that way because I felt if you have to restrict yourself to the line of the computer, you start with a lot of trouble.

"When I started working on the Macintosh II (a later model of the Macintosh that supports color graphics), I discovered that the paint programs available were pretty much based on the same principles that I'd learned on the Amiga.

"That was how DIGITAL JUSTICE was born, with the paint programs and with the electronic medium in mind. There were some rough sketches digitally scanned in, but that was by choice, not necessity. My philosophy is that what's important is the end result. I wanted to create a universe where the cybernetic elements of it, meaning the 3-D modeling and so on, had a very strong life of their own because they would be contrasted with the human figures. The number one rule of science-fiction movies—well, any movie—is that the world has to be logically defined so that the fantasy takes place as reality. So I did rough, line sketches of the human figures, the very basics of them on paper, and then scanned them in later. That is maybe five percent of the work.

"Every single step of the way has been a new technique, but everything was done with commercial programs, so the book was done at a level just above what the average Mac user can do. I did manage to create alliances with software developers in the industry so that I could familiarize myself with the new processes that were coming out."

Pepe sees a solid future for computers in comic books, even for those who are afraid of the machines. "The computer is a slave to your imagination," he says, comparing it to any other drawing implement. "Not only that, it's the most powerful tool that the human imagination could ever dream of having. Once you get on with it, you can't leave it. You have to maximize your talent with the computer."

The choice of Batman to star in this computer-crafted tale was based on the strength of the character, much of the credit for which he believes falls to Frank Miller. Pepe also points out that he and DC had settled on the character long before the blockbuster success of the "Batman" film. "I might sell a lot of copies not because of what I've *done* but because of who the character *is*," Pepe says with a shrug, "but I figure one way or another, it's going to get out there. And when you think about it, there's really no point in preaching to the converted. The idea is to reach the infidel, so I figure if this is destiny and I'm caught up in it, so be it. I'm a very strong believer in optimism and futurism, so as long as I can expose this technology to the masses, it really doesn't matter how it happens."

SUGAR AND SPIKE

From the archives of the DC Comics Library, we bring you the cover of SUGAR & SPIKE #83 (1969).

SUPERMAN
DC
NATIONAL COMICS
TOMORROW'S TEEN-AGERS
JULY NO. 83
SUGAR AND SPIKE
with BERNIE the BRAIN!
12¢
YOU WON'T BELIEVE THIS, BOSS...IT'S SUPERMAN WITH A PONY-TAIL!
?
SHELDON MAYER N.C.S.
SURPRISE! ONE OF THE FIVE PEOPLE SHOWN ON THIS COVER ACTUALLY DOES TURN INTO A REAL TROUBLE-CHASING, SUPER-POWERFUL, SUPER-COMICAL SUPER-KID! BUT IT'S NOT SUGAR! IS IT BERNIE THE BRAIN? IS IT SPIKE? IS IT ONE OF THE TWO GROWN-UP CLOWNS? YOU'LL NEVER GUESS, SO DON'T RUIN YOUR DAY, WONDERING! BE KIND TO YOURSELF! BUY THIS MAGAZINE NOW, AND FIND OUT!